Negocieri transatlantice. Cooperarea româno – americană în educație, cultură și arte

Transatlantic Negotiations. Romanian - American Cooperation in Education, Culture, and Arts

Cornel Sigmirean, Sonia D. Andraș, Carmen Andraș
(Editori / Editors)

Presa Universitară Clujeană

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The cover: First Bucharest-to-New York City phone call, from the Romanian Telephone Palace. From left: Victor Vâlcovici, Romanian Minister of Public Works; Dimitrie I. Ghika, Romanian Minister of Foreign Affairs; Grigore Filipescu, chairman of the Romanian Telephone Company (SART); and three representatives of ITT, SART's parent company: C. Wilson; L. Sussdorf; Geoffrey Ogilvie. 25 December 1931. Source: *Studia Universitatis Petru Maior. Historia*, 2015 (originally published in *Realitatea Ilustrată*). Public domain, Wikimedia Commons, https://commons.wikimedia.org/wiki/File:First_Bucharest-to-NYC_phone_call,_Dec._25,_1931_(V%C3%A2lcovici,_Ghika,_Filipescu,_Wilson,_Sussdorf,_Ogilvie).png?uselang=ro.

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Dr. Corina Elena Mașca

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Universitatea Babeş-Bolyai
Presa Universitară Clujeană
Director: Codruţa Săcelean
Str. Hasdeu nr. 51
400371 Cluj-Napoca, România
Tel./fax: (+40)-264-597.401
E-mail: editura@ubbcluj.ro
http://www.editura.ubbcluj.ro/

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Noblesse de Robe by Marthe Bibesco. Colonization, Decolonization and Recolonization through Fashion[1]

Sonia D. Andraș

Introduction

The paper focuses on excerpts from Princess Martha Bibescu's notebook, gathered between 1928 and 1929. Housed at the Harry Ransom Center at the University of Texas at Austin, the notebook contains fifty-six clippings from global press related to the volume *Noblesse de Robe*, published by Grasset in 1928. The research categorizes the texts into Parisian, French, Romanian, and global press to understand the international impact of the book *Noblesse de Robe*. Despite comprising only about twenty percent of the over three hundred receptions in the international press, this notebook is a valuable starting point for fashion and literature research. The research is grounded in fashion studies but extends its scope to encompass cultural studies (gender and media), history (cultural, social, and art) and a semiotic analysis of visual and written texts with their associated notebook clippings. The materials and their implications epitomize a remarkable advancement in unweaving the rich tapestry of Romanian fashion cultures, highlighting little-explored research avenues in cultural and Romanian studies. They also present a new view of a lesser-known work by Martha Bibesco (1886-1973) and her ties to *Vogue* and Condé Nast by extension. The *Noblesse de Robe* project can be analyzed from three distinct angles: colonization, decolonization, and recolonization, through the lens of fashion. The perspective of colonialism is crucial as France's colonial history significant-

[1] This chapter was supported by the Executive Agency for Higher Education, Research, Development and Innovation Funding-UEFISCDI, the National Research Council - CNCS, the Ministry of Education (Romania), Project PN-III-P4-PCE-2021-0688, Contract 29 from 27 May 2022, title *The Ethos of Dialogue and Education: Romanian - American Cultural Negotiations (1920-1940).*

ly impacted the late 1920s, the time of the book's publication. Bibesco's unique position as a Romanian princess who, despite not having French ancestry, wrote in French illustrates a process of decolonization. Her prominence as a distinguished French female writer underscores the process of decolonization. Bibesco's impact on fashion, as evidenced by her articles in French *Vogue*, demonstrates a form of recolonization that associates her with the rising colonial power, namely the United States of America. Following the experience with Condé Nast, Bernard Grasset played a significant role in promoting the global dissemination of the book *Noblesse de Robe* as a logical continuation of the monthly essay series.

Noblesse de Robe received less attention from the contemporary, primarily French-language press[2]. She assiduously collected the articles, and her interest in the book's destiny contrasts with its rare mention in dedicated literary and biographical works. The discovery revealed underreported media coverage, revealing a tiny part of Marthe Bibesco's literary fame in the 1920s and 1930s. In addition, the research aligns with the recognition of 2023 as the Marthe Bibesco Year, commemorating her significant contributions to literature and culture. Because Noblesse de Robe was conspicuously absent, this paper highlights Marthe Bibesco's significance as a fashion theorist who anticipated the emergence of fashion studies decades later. It adds the *Noblesse de Robe* project to the discussion on colonialism and intercultural relations[3], colonialism, imperialism and postcolonialism[4], postcolonialism and modernity[5] or gender and colonialism[6]. Through the ingenious title of the April 1927 essay published by the Princess in *Vogue Paris*

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[2] For an analysis of the volume *Noblesse de Robe* starting from this essay and Martha Bibesco's literary and fashion connections, beyond her much-documented relationship with "Gabrielle" Coco Chanel, see Sonia D. Andraș, "Perfecțiune și bun gust: Redefinirea identității feminine din Bucureștiul interbelic prin modă și frumusețe, in "*Între tradiție și modernitate: Elitele din România în "secolul cel scurt" (1918-1989)*, ed. Cornel Sigmirean (Cluj-Napoca: Presa Universitară Clujeană, 2022), 351–365.

[3] Glenn Adams, Sara Estrada-Villalta, Luis H. Gómez Ordóñez, "The Modernity/Coloniality of Being: Hegemonic Psychology as Intercultural Relations", *International Journal of Intercultural Relations* 62 (January 2018): 13–22, DOI 10.1016/j.ijintrel.2017.06.006.

[4] Neil Larsen, "Imperialism, Colonialism, Postcolonialism", in *A Companion to Postcolonial Studies*, eds. Henry Schwartz, Sangeeta Ray (Malden, MA: Blackwell, 2005), 23–52.

[5] Martin Porr, Jacqueline M. Matthews, "Post-Colonialism, Human Origins and the Paradox of Modernity", *Antiquity* 91, no. 358 (August 2017): 1058–68, DOI 10.15184/aqy.2017.82.

[6] Miriam Silvenberg, "After the Grand Tour: The Modern Girl, the New Woman, and the Colonial Maiden", in *The Modern Girl Around the World: Consumption, Modernity, and Globalization*, eds. Alys Eve Weinbaum et al. (Durham: Duke University Press, 2008), 354–61.

and later the 1928 Grasset book using the ancient *noblesse de robe* expression and its implications, it also elaborates on the discussion on the idea of nobility as an integral component of royal history[7], the relationship between postcolonialism and the so-called 'third world'[8]. It rethinks the French cultural myth by highlighting Marthe Bibesco's importance in French literature and its implications for decolonization. It also adds *Noblesse de Robe* to the emerging literature on fashion and decolonization[9] and the connection between fashion as a transnational phenomenon and politics[10]. But before delving into the colonization, decolonization, and recolonization through fashion aspects of *Noblesse de Robe*, a brief contextualization of the project and its zeitgeist is needed.

Decolonizing Nobility

In September 1928, in an English-language *The New York Times* review of Marthe Bibesco's book *Noblesse de Robe*, published in 1928 by Bernard Grasset in Paris[11], literary critic and essayist Paul Souday equated the Parisian influence in the fashion world with Rome's role in the Catholic hierarchy[12]. The book was an essay collection published in *Vogue Paris* throughout 1927, alongside some new "chapters". By October, in the daily newspaper suggestively titled daily *Dépêche Coloniale et Maritime*, the writing duo Marius-Ary Leblond[13] He unequivocally stated, in a tone as colonialist as it was racist, that the fashion theme would not include "their" Levant, Africa, Asia and West Indies or Josephine Baker's American "*négreries*". Instead, it

[7] Jo Coghlan, Lisa J Hackett, Huw Nolan, "Royalty and Its Representation in Popular Culture: From the House of Windsor to the House of Saud", *M/C Journal* 27, no. 1 (March 12, 2024), DOI 10.5204/mcj.3044.

[8] Arif Dirlik, *The Postcolonial Aura: Third World Criticism In The Age Of Global Capitalism* (Boulder: Westview Press, 2010).

[9] M. Angela Jansen, "Fashion and the Phantasmagoria of Modernity: An Introduction to Decolonial Fashion Discourse", *Fashion Theory* 24, no. 6 (7 August 2020): 815–36, DOI 10.1080/1362704X.2020.1802098.

[10] Djurdja Bartlett, ed., *Fashion and Politics* (New Haven and London: Yale University Press, 2019).

[11] Marthe Bibesco, *Noblesse de Robe* (Paris: Bernard Grasset, 1928).

[12] Paul Souday, "Princess Bibesco on The Art of Dress", *The New York Times*, New York, 16 September 1928, 64.

[13] Pseudonym of cousins George Athénas and Aimé Merlo, historians, art critics, writers and journalists.

touched upon "the beautiful France of honest, serious, educated, licensed and ignorant women [...] on the grace of the colonies"[14]. *Noblesse de Robe* became a conversation starter on exclusion and marginalization, unrelated to the author's nobility title. Most reviews, especially those outside Romania, emphasized her social, national, and literary liminality and had an imperialist undertone. This vision is relevant to decolonizing culture and academia since modern mentalities perpetuate colonial violence[15]. *Noblesse de Robe* is a collection of essays focusing on Parisian fashion and promoting Paris as the epicenter of elegance and style by a respected author and genuine *Parisienne*. The book gained global popularity and, despite not being directly associated with colonial violence, has often been seen as an attempt to justify French dominance in the fashion and cultural spheres. Its release two years prior to the Great Depression implies a reverse colonization. Bibesco, a foreigner, integrated into Parisian culture through talent and adherence to norms. As Sophie Kurkdjian observed, Paris had become a platform for creative exchanges between artists and professionals in the early-twentieth-century textile industry and beyond[16].

This research aims to explore fashion as an aesthetic, social, political, and cultural act that has the power to challenge and reverse imperial power dynamics through its themes and origins. This approach is supported by the press coverage of Marthe Bibesco's *Noblesse de Robe*, as documented by reviews collected by Princess Bibesco herself in a notebook now held by the Harry Ransom Center at the University of Texas at Austin[17]. The notebook contains fifty-six clippings from periodicals, mainly in French. Most of these are reviews or descriptions of the text, along with four simple mentions and full reproductions of the essays. It does not include Grasset's new publishing advertisements or announcements, even though the Princess must have seen them in the press since early summer 1928. Most texts were

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[14] Marius-Ary Leblond, "La mode et nos colonies", *Dépêche Coloniale et Maritime*, Paris, 13 October1928, 2.

[15] Glenn Adams, Sara Estrada-Villalta, Luis H. Gómez Ordóñez, "The Modernity/Coloniality of Being: Hegemonic Psychology as Intercultural Relations", *International Journal of Intercultural Relations* 62 (January 2018): (13–22) 14, DOI 10.1016/j.ijintrel.2017.06.006.

[16] Sophie Kurkdjian, "Paris as the Capital of Fashion, 1858–1939: An Inquiry", *Fashion Theory* 24, no. 3 (15 April 2020): (371–391) 379–380, DOI 10.1080/1362704X.2020.1732022.

[17] Marthe Bibesco, "Lettres et coupures de presse. 'Noblesse de Robe'", Collection: *Clippings, including bound volume of articles relating to Noblesse de Robe*, Harry Ransom Center, University of Texas at Austin, USA, Boxes 348-349, https://norman.hrc.utexas.edu/fasearch/findingAid.cfm?eadid=00372, accessed 17 July 2024.

within a page long and primarily from newspapers and magazines. The highest number of clippings came from France, with thirty-eight, followed by four from the USA and two from Great Britain, Czechoslovakia, Romania, and Switzerland. There was one clipping each from Cuba, Monaco, the Netherlands, Belgium, and Luxembourg. As for the cities most represented, Paris led with twenty-eight clippings, followed by London, Poitiers, Prague, and Bucharest, each with two representations. Although the dominant language remained French, there were also six clippings in English, followed by one in Spanish, Czech, Romanian, Dutch, and Swedish. Initial research into reviews, reproductions, and translations related to *Noblesse de Robe* showed that notebook clippings accounted for around twenty percent of more than three hundred sources analyzed until June 2024.

This chapter is based on an interdisciplinary and comparative approach to the discourse in and about *Noblesse de Robe*. It belongs to a more extensive on fashion in interwar Bucharest within the European and transatlantic context, aiming to showcase Marthe Bibesco's presumed Parisian identity and her role as a fashion. *Noblesse de Robe* carries material and symbolic weight, reflecting the complex nature of fashion as a system, culture, and industry. Detailed analysis of Marthe Bibesco's *Noblesse de Robe* project from the end of the 1920s completes the state-of-the-art dedicated to Marthe Bibesco from a biographical[18], diaristic and historical[19] perspective, including her cultural and diplomatic exploits[20], with references to the biographical, literary, and cultural integration within the Romanian social, cultural, and literary elite contribution to Paris[21]. This chapter thus explores Marthe Bibesco's *Noblesse de Robe* project's press coverage, using article clippings from her notebook and providing new perspectives from three different angles. First, it examines the role and interwar press texts. Next, it analyses and utilizes materials compiled by Marthe Bibesco in her notebook. Lastly, it explores reviews, mentions, advertisements, and other texts, including publishing and verbatim reproductions of the original essays in

[18] Christine Sutherland, *Enchantress: Marthe Bibesco and Her World* (London: John Murray, 1997).

[19] Bibesco, *Marthe Bibesco și vocile Europei: corespondență și dosar CNSAS 1941-1945*, ed. Alina Pavelescu, trans. Alina Pavelescu, Corina Petrescu (Bucharest: Corint, 2017).

[20] Radu Albu-Comănescu, "Marthe Bibesco, diplomate culturel: une grande européenne", *Synergies Roumanie*, no. 10 (2015): 91–101.

[21] Mihai Dimitrie Sturdza, *Aristocrați români în lumea lui Proust: Anton Bibesco, Marthe Bibesco, Anna de Noailles, Elena Bibesco* (Bucharest: Humanitas, 2016).

Vogue or from the book. The story of *Noblesse de Robe* begins with the notebook and extends into uncharted periodical territories. Before delving into the press coverage, a brief historical overview is essential.

A Universe in a Notebook

The *Noblesse de Robe* project originated with articles published in *Vogue*, managed by Condé Nast[22], who retained control of the essays until Bernard Grasset published the book version with additional texts. The project only found its international audience after the Grasset move. The title is a clever play on words accessible to French speakers. In French, *robe* can be translated as "robe" and "dress". The expression *noblesse de robe* refers to the judicial nobility, which, unlike *noblesse d'épée* or nobility of the sword, was hereditary[23]. Beyond Princess Bibesco's ingenious connection with fashion, the idea of 'nobility' can, in turn, acquire multiple valences, especially in a colonialist sense. It can depart from the designation of a higher privileged social or cultural position, claiming to be superior from specific points of view to the ordinary population, to the achievement of a high standard that implies an excellent reputation from an intellectual, cultural and, especially in this context, behavioral and aesthetic. The title was also a logical choice as an established expression in the French-speaking social-cultural space. The homonymous essay is among the most quoted by reviewers, likely due to its broad thematic scope, clever wordplay in the title and its exploration of fashion history and the already-famous couturière Mademoiselle Chanel herself at her renowned Parisian flagship at 18 Place Vendôme[24]. Beyond these essays, reading the book becomes a genuine exploration. The possible paths would be identifying the characters behind

[22] American company founded in 1909 by the publicist Condé Montrose Nast, after acquiring the original New York edition of *Vogue*. For an overview of the relationship between Romania and the *Vogue* publications family through the lens of women's fashion see Andraș, "Interwar Romanian Fashion and Beauty in *American Vogue*", in *Romanian-American Negotiations in Education, Science, Culture, and Arts*, eds. Cornel Sigmirean, Sonia D. Andraș, Roxana Mihaly (Cluj-Napoca: Presa Universitară Clujeană, 2023), 127–62.

[23] Ulrich Lehmann, "Introduction to Excerpts from 'Noblesse de Robe'", *Art in Translation* 7, no. 2 (4 May 2015): (244–46, 253) 253, DOI 10.1080/17561310.2015.1038906.

[24] See Ibid, 245.

the pseudonyms, which were not always based on nicknames as accessible as Mademoiselle or following the literary thread behind the subtle references coming primarily from the French cultural sphere.

Parisian fashion, embodied by the proverbial *Parisienne*, becomes a leitmotif of the series of articles in *Vogue* and the book, and the supremacy of Paris and implicitly of France in everything that involves the aesthetics, technique and culture of fashion and feminine beauty is focused on the cultural center of international fashion. Marthe Bibesco intuited the idea of fashion as a transnational[25] and rhizomatic phenomenon[26]at a global level, with the capital of France as its core. Fabienne's talent and imagination allowed her to craft a *Parisienne* from a "foreigner" (read as not French or not a resident of Paris). This concept of deliberate identity transformations prefigured what would become a central direction of fashion studies many decades later. Before becoming *Vogue France*, *Vogue Paris* was the only subsidiary designating a city rather than a country[27]. Paris was approached as a symbolic landmark, going beyond the geographical and political boundaries of the material city. Women's fashion is enlivened by an *esprit parisien* (Parisian spirit), and its logical embodiment is *la Parisienne*. The *Parisienne* does not have to hold French nationality or be a resident of the Paris metropolitan area. When she exudes *esprit parisien* through style and attitude, any woman has the potential to be *a Parisienne*. French journalists did not exaggerate when they presented Marthe Bibesco as a Parisian or even a French personality[28].

The colonial process becomes a dialogue in which the stranger is identified as belonging to the dominant community, thus returning to the original model through recolonization. Marthe Bibesco's international recognition and high-quality work strengthened French patriotism. Despite this, French patriotism was reinforced by his international recognition, work

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[25] Bartlett, "Can Fashion Be Defended?," in *Fashion and Politics*, (16–57) 32.

[26] See Gilles Deleuze, Félix Guattari, *A Thousand Plateaus. Capitalism and Schizophrenia*, trans. Brian Massumi (London and New York: Continuum, 2007).

[27] Almost a century after the time of *Noblesse de Robe*, Condé Nast management decided to change *Vogue Paris* to *Vogue France*, citing the need for inclusion. See Tessa Swantek, "Vogue Paris Becomes Vogue France: How Fashion Print's Newest Change Reflects Industry Trends", *Fashion Reverie*, 16 November 2021, https://fashionreverie.com/?p=33611, Accessed 23 June 2024.

[28] Agnès Rocamora, "Paris, Capitale de La Mode: Representing the Fashion City in the Media", in *Fashion's World Cities*, eds. Christopher Breward, David Gilbert (Oxford and New York: Berg, 2006), (43–54) 48–50.

quality, and association with high society. Bibesco's topic choice, which the French people valued, remained resilient through revolutions, political and cultural changes, and even Parisian fashion dominance. This focus also explains the dominance of announcements and articles dedicated to his work in French-language publications between 1927 and 1929. This chapter categorizes periodical texts regarding *Noblesse de Robe* based on their clippings from Marthe Bibesco's notebook based on the publication's origin (Paris, the rest of the French-language press in and outside France, Romania, and the rest of the world) and their content nature (reviews, mentions, reproductions). For clarity, it will provide bibliographic information about the clippings, adding to the analysis by specifying their location in the notebook and essential details on arrangement or notation.

Les coupures parsiennes

Noblesse de Robe became a favorite of the Parisian press interested in fashion, culture, and society between 1928 and 1929. And this was not accidental. In the late 1920s, Marthe Bibesco was a well-known literary figure, particularly in French-speaking circles. Every new work she produced garnered attention even before it was published. *Noblesse de Robe* has been unfairly overlooked despite the author's recognition as an emerging important figure in French literature. Marthe Bibesco's notebook sheds light on the Princess's literary and emotional connection with the book. The attention it received upon its release is mainly linked to its second phase under Grasset's guidance. Reviews quickly spread, beginning in the summer of 1928, across the ideological spectrum of the press and were rapidly republished or translated. A pertinent example is *Odette,* who desired her friends' clothes. The essay was initially published in *Vogue Paris* and later appeared in the book. Before its publication by Grasset, the article was translated into English for the American edition's 1 February 1928 issue as *The Lure of the Other Woman's Gown*[29].

In August of the same year, before the political, literary, and artistic daily *La Renaissance* added it to its list of new books[30], the nationalist daily

[29] Bibesco, "The Lure of the Other Woman's Gown", *Vogue*, February 1928, 69.
[30] Interim., "Vient de Publier - Romans et Contes", *La Renaissance*, Paris, 4 August 1928, 12

L'Action Française had already seized the opportunity to present it [31]. *An unidentified journalist claimed in the daily L'Intransigeant that Princess Bibesco once again demonstrated her worth in Paris with a delightful book on elegance*[32]. The daily *Le Temps* also mentioned it on 17 August[33], located on the last used notebook page[34] and, again, a year later without naming it[35]. Another anonymous reviewer wrote a review for the weekly *Minerva*[36] in the *Livres de femmes* section. The article praised Noblesse de Robe as a masterful work that expertly combined poetry and psychology to create unique characters, considering it the most generous and finest work on French elegance. The book was described as a celebration of a woman's freedom of choice and profound spirituality, embodying the timeless allure of femininity. The article ended by mentioning the publisher and price[37]. Bibesco only intervened in the notebook with the portrait, adding a long neck to complete the erased part from the printed photograph attributed to the Manuel Frères studio, a printing error or artistic choice[38].

On a page with two other reviews, one from Nantes and the other from Monaco, the Princess included a review from the Republican evening daily *Bonsoir* signed L.D. from the *Livres et Revues* section. The review portrayed a hostile and condescending tone. L.D. pointed out the coincidence of two notable Romanian women writers, Marthe Bibesco and Anna de Noailles. The author preferred de Noailles due to her established reputation compared to Bibesco's "notoriety" but refrained from directly comparing their talents. L.D. found the character names to be an intriguing aspect of ethnography and culture. L.D. further implied that *Noblesse de Rone* may be a collection of previously published fashion magazine chronicles celebrating French fashion and its artisans. L.D. also mentioned the *French Dolls of Fashion* and proposed a renewed focus on national education in this area, but still had three questions for Bibesco. He first questioned whether ordinary seamstresses only left the workshop to attend special events and whether forcing them to leave would be akin to a *coup d'état*. He then

[31] "Échos", *L'Action Française*, 2 August 1928, Paris, 1.
[32] Le Wattman, *Noblesse de Robe*, *L'Intransigeant*, Paris, 4 August 1928, 4.
[33] P.S., *Noblesse de Robe*, *Le Temps*, Paris, 17 August 1928, 1.
[34] Bibesco, *Lettres et Coupures*, 91.
[35] E.H., "La Parisienne", *Le Temps*, Paris, 19 August 1929, 1.
[36] *Noblesse de Robe*, *Minerva*, Paris, 26 August 1928, 10.
[37] 5,616.08 Francs in 2024, the equivalent of 8.56 Euros in 2024.
[38] Bibesco, *Lettres et Coupures*, 33.

doubted whether sleeves creased when worn by customers. Finally, he wondered if a prominent fashion house staff could attend dress fittings in a hall while wearing her apron rather than just carrying her bag. Although he claimed he was not suggesting naive enthusiasm on the part of the author for thinking that being a seamstress might be more enjoyable than being a princess, he concluded by praising her writing style, intelligence, tact, and sensitivity and predicting she would have a prominent place in women's literature[39]. The Princess removed the untitled article and its initial paragraph, referencing the synchronicity between her and Anne de Noailles. She did acknowledge the author's name on the newspaper fact sheet with a pen. The same excerpt had been published the day before in the daily *L'Œuvre*, attributed overtly to the writer André Billy without a pseudonym. It was included in an article about new works in women's literature, along with two other presented books, *La Parisienne* by Jeanne Ramel-Cals and *Ma route* by Marcelle Vioux[40]. Bibesco pasted the last three articles and their publication dates on the same notebook page, delimitating them in blue pencil[41].

At the end of the year, the same *L'Œuvre* published an article by film critic Lucien Wahl, mentioning the essay on fashion and film, comparing the evolving trends in fashion to the technological advancements in the world of film, including photography. Wahl suggested that through still and moving images, it would be possible to create a detailed record of how previous generations changed physically through their clothing and the then-controversial study of physiognomy. The Princess had also noted this mention in her notebook, alongside an article from the Czech-language cultural press and a brief mention from Paris[42]. On another page, Marthe Bibesco included a brief article dedicated to the character Cora, published in late September in *L'écho du neuvième arrondissement*, titled after a famous Parisian operetta song, *Que les hommes sont heureux*, along with two other clippings from the local press outside Paris[43].

A less favorable review appeared concomitantly in the civic and republican-focused weekly *La Lumière*. The author, M.M., likely Maurice Mar-

[39] L.D., "Livres et Revues", *Bonsoir*, 5 September 1928, Paris, 3.
[40] André Billy, "Livres de femmes", *L'Œuvre*, Paris 4 September 1928, Paris, 4.
[41] Bibesco, *Lettres et Coupures*, 39.
[42] Ibid, 81.
[43] "Que les hommes sont heureux", *Le Temps des Chansons*, https://www.letempsdeschansons.fr/partition/que-les-hommes-sont-heureux/, Accessed 1 February 2024.

tin, who had signed an equally scathing review of Jean Fayard's *Madeleine et Madeleine* above, claimed that *Noblesse de Robe*, a book on elegance and high fashion, fell into a category considered artificial and dull, with only a few worthwhile pages and reading Bibesco's previous works would be a better choice. The article included information on how readers could purchase the volume for twelve francs from the *La Lumière* bookstore[44]. Two other articles that fit the generally positive tone towards *Noblesse de Robe* accompanied the clipping. Agronomist and writer Pierre de Trévières (Paul Auguste Diffloth) signed a one-page article with fashion illustrations entitled *In Praise of French Fashion Designers* for the monthly magazine *L'Art et la Mode*. After mentioning Bibesco's eloquently portrayed flattering portraits, he focused on the illustrious Tote. While describing the book as beautiful, he cited a misspelled *Noblesse de Robes*[45]. Bibesco added a favorable review compared to M.M.'s, a clipping from the daily *La Presse* by writer François Montel on the same notebook page. In the review, Montel characterizes the book as a homage to the dynamic nature of fashion, albeit infused with nostalgia and highlighting the interplay between fashion and life's psychological and romantic dimensions, underscoring the progress and innovative ingenuity in the fashion trade[46].

By October, the sizeable monthly publication *La Revue Mondiale* included the book in an overview of the current literary life in a detailed article by Nicolas Ségur[47]. *Noblesse de Robe* was the last work reviewed in an elitist philosophical and poetic company after *The Fight with the Demons. Hölderlin* by Stefan Zweig, *John Keats* by Albert Erlande and *Causalism* by André Metz. Ségur commended Marthe Bibesco's portrayal of the French fashion world in her book, highlighting the elevated status of seamstresses as a newly recognized aristocratic class. He praised the book's exploration of women's coquetry, vanity, and taste, emphasizing its genuine approach devoid of skepticism or excessive irony. Ségur lauded the work for its refined and graceful portrayal of human femininity and recommended the Princess's simultaneous release, *La Turquoise*, as announcing the pinnacle of her literary career[48]. Even the socialists appreciated the *Noblesse de Robe*. In

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[44] Martin Maurice, "Noblesse de robe. Par la princesse Bibesco", *La Lumière*, Paris, 22 September 1928, 15.
[45] Bibesco, *Lettres et Coupures*, 49.
[46] Ibid, 47.
[47] The French pseudonym of the Greek journalist and writer Nikólaos Episkopópoulos.
[48] Nicolas Ségur, "La vie littéraire", *La Revue Mondiale* 9, no. 19, 1 October 1928, 288.

the "only socialist daily newspaper in Paris", *Le Populaire*, a review signed J.-B. S., most likely the socialist politician Jean-Baptiste Séverac. It was flanked to the left by an article on Marcel Proust with notes dedicated primarily to the volume *In Search of Lost Time*, overtly signed by Séverac. On the right, a humorous text presented a series of collaborations between writers Curnonsky and J. Wladimir Bienstock, alongside a presentation of the book *Selbstdarstellung (Autobiography)*[49] by Sigmund Freud. J.-B.S. emphasized Paris as the heart of women's fashion, regardless of the specific legal or political status implied by *noblesse*. J.-B.S. Only the title and an alleged photograph featured references to her rank[50].

The incorrect picture also caught Bibesco's attention. She could not resist emphatically cutting out and marking the text in blue pencil in her notebook, adding the publication's acknowledgment of its typographical error[51] published two weeks later[52]. Concomitant with the first article in *Le Populaire*, journalist and activist Pierre Dominique expressed his support for the literate Parisians. He thought the title Noblesse de Robe was unparalleled. It demonstrated how fashion equaled Paris, making Marthe Bibesco a true Parisian, as only those in Paris can genuinely understand and appreciate it. Parisian elegance reigned supreme when it came to women's attire. Dominique admired the book for its beautiful illustrations, concise biographies, and profound reflections on the satisfaction of arduous work and the resilience of working women. He believed only a woman could genuinely depict this predominantly female "empire"[53]. The Princess clipped the full article with the author's name, adding another clipping of the column's title[54].

Interpretations with a political tinge abounded across the ideological spectrum and were not always enunciated subtly or poetically. The political daily *L'ami du people* included *Noblesse de Robe* in the list of literary nov-

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[49] Referring to the French translation entitled *Ma vie et la psychanalyse (My Life and Psychoanalysis),* by Marie Bonaparte in the same year and revised by Freud himself. For details on the volume and its electronic access at the Université du Québec à Chicoutimi, see Sigmund Freud, *Ma vie et la psychanalyse* (Chicoutimi: J.-M. Tremblay, 2002), DOI 10.1522/030150545.

[50] J.-B. S., "Princesse Bibesco. Noblesse de Robe", *Le Populaire*, Paris, 10 October 1928, 4.

[51] Bibesco, *Lettres et Coupures*, 69.

[52] Marthe Bibesco Photograph, *Le Populaire*, October 24, 1928, Paris, 4.

[53] Pierre Dominique, "Nouvelles des Lettres", *Paris-Soir*, 10 October 1928, Paris, 5.

[54] Bibesco, *Lettres et Coupures*, 75.

elties, signed by Gilbert Charles[55]. The Princess cut out of this article only the fragments in which her volume was mentioned, without the title, the column or the author's name, as she had done with the article in *Paris-Soir* on the same page[56]. In the spring of 1929, the anarchist Édouard Rothen mentioned a recent book by Princess Bibesco. He introduced it with a quote, suggesting that sewing might be more enjoyable than wearing the sewn item and that seamstresses do not realize their happiness when dreaming of becoming princesses. He also cited Paul Bourget as implying that they overlook the intensity of the rich's pain[57]. Unlike Lucien Wahl's text on the same page, Marthe Bibesco only added the fragment strictly related to *Noblesse de Robe*, along with the mention of the publication, without including the title of the article or the name of the author, which appears in the original publication[58]. Louis de Mondanon, a Jesuit translator, conducted a review for the Catholic magazine *Études*. He believed the fashion industry was dictated by a small group of exceptionally talented women with substantial authority. De Mondanon added that the Princess represented the profession well and that the book opened a forbidden area for moralists and feminine soul psychology analysts[59].

In his review for *Noblesse de Robe* published in *L'Europe Nouvelle*, writer and translator Francis de Miomandre noted that foreigners understand Paris better than locals, citing Bibesco's success with *Catherine-Paris*. Miomandre emphasized the opportunity to enter a previously inaccessible world while staying updated with fashion and science to achieve eternal youth. After Colette, Princess Bibesco was the first to write about these exceptional women with empathy and intellect. The sophisticated woman combatted time constraints to maintain her fashionability, a concept Miomandre deemed genuine heroism[60]. Marthe Bibesco meticulously pasted the entire text dedicated to the volume on a single page[61]. The succinct review signed by Leblond in the *Dépêche Coloniale et Maritime* was published the same day

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[55] Gilbert Charles, "Abondance de biens", *L'Ami du peuple*, 9 November 1928, Paris, 5.
[56] Bibesco, *Lettres et Coupures*, 75.
[57] Édouard Rothen, "Échos des lettres et des arts", *L'École émancipée* 19, no. 24, 10 March 1929, 391.
[58] Bibesco, *Lettres et Coupures*, 81.
[59] Ibid, 83.
[60] Francis de Miomandre, "'Noblesse de Robe' par la princesse Bibesco", *L'Europe Nouvelle* 11, no. 557, 13 October 1928, 1376-7.
[61] Bibesco, *Lettres et Coupures*, 59.

as the article in *L'Europe Nouvelle* but was awarded one full page in the Princess' notebook[62].

Back to the political-minded press, the left-wing evening daily *Le Soir* published a review signed by the anarchist, feminist and Dadaist poet, writer, and journalist Renée Dunan in her literary and ideas column. The author's left-leaning anarchist beliefs influenced her criticism of writers from aristocratic backgrounds and her disapproval of shallow topics in women's literature. Despite her strong convictions, Dunan's critical approach ridiculed non-French cultures affected by French cultural imperialism, reinforcing stereotypes of the East and comparing Marthe Bibesco's adoption of French culture with other princes from the Caucasus or Armenia, whom she dismissed as only benefiting from their family wealth. Dunan emphasized the Princess's literary talent, which could overcome the superficial fascination with foreign titles. She corrected Bibesco on the notion of noblesse de robe, which should only refer to the tailoring elite creating coats of arms for dresses and coats, stressing the need for precise terminology and disapproving of frivolous wordplay in serious literature. She also noted the possibility of Paul Souday ridiculing overly effusive reverence towards nobility in his obligatory praise of the book and, ironically, using the royal "We", she classified herself as a member of the inconsequential crowd, incapable of critiquing the book's content. The correct title would have been *Noblesse de Robes* for her since the singular robe represents the magistracy. Conversely, the title suggestion echoed Trévières' misspelling weeks before and was wrongly printed in gold on the notebook's leather cover. Dunan's review further implied that the Princess may not have been the sole author despite her obvious talent. She also hinted that the author might not have authored the book alone and suggested that Bibesco might have needed a "secretary". Dunan's condescending tone suggested that the Princess's writing style would have been effortless and focused on light subjects. She recommended *Noblesse de Robe* as a book she loved "infinitely" for its comfort and fragile memories[63]. In other words, *Noblesse de Robe* was the perfect read for delicate, sensitive, and, perhaps, frivolous female readers.

The illustrated satirical bi-monthly *Fantasio* published a review by Le Hérisson (The Hedgehog) on the same day as Dunan's article. However,

[62] Ibid, 61.
[63] Ibid., 67.

the review's tone was the opposite of Dunan's unfavorable and condescending approach. Le Hérisson praised Noblesse de Robe as courageous, lively, and impactful and its author, Princesse Bibesco, as a Romanian princess with a distinctly Parisian voice. The review also mentioned the anecdote of Parisian fashion dolls being transported across the English Channel to England during the war. Princesse Bibesco curated a gallery of portraits of dress and hat designers, where "characters" like Paule, Fabienne, Cora, Rose, and Gabrielle were astute psychologists and connoisseurs of fine art[64]. Shortly afterward, the illustrated daily *La Rumeur* featured the book in the fashion column. The column editor, signing as Marianne, commended Bibesco's intentional choice of the title, noting that it accurately reflected her distinguished class as a unique aristocracy responsible for establishing and overseeing fashion trends[65]. Bibesco added two clippings dated October 1928 on the same notebook page, next to a brief presentation signed D.P. in the section *Vient de paraître* of the daily *La Renaissance*. The book's release was expected, given the Princess's previous attachment to the fashion capital in Catherine-Paris. D.P. found the essays rich in psychological depth and literary elegance, eliciting thought-provoking and emotionally resonant passages. The reviewer regretfully noted that Princess Bibesco chose not to venture beyond the salons, where she held a valued client status with unrestricted access, exploring fashion and tailoring from the unique perspective of a client[66]. The news of the publication of the volume extended beyond the worldly, cultural, or literary press sphere. In the edition of Sunday, November 4, 1928, the daily *L'Information financière, économique et politique* succinctly presented it in the section dedicated to films and books, alongside *Marion des Neiges* de Jean Martet, *Poèmes paysans* de Francis André, *La vie glorieuse de Victor Hugo* de Raymond Escholier și *Littérature américaine* de Régis Michaud. The concise review can be found in the notebook alongside an excerpt from Ségur's article, with the reviewer's handwritten initials[67]. The reviewer signing as L.W. started by clarifying that the book was not investigative despite its focus on fashion. L.W. commended the Princess for her admiration of its "queens" and eloquent, poet-

[64] Le Hérisson, *Noblesse de Robe*, *Fantasio* 23, no. 521, 15 October 1928, 148.
[65] Marianne, *Noblesse de Robe*, *La Rumeur*, 17 October 1928, Paris, 2.
[66] Bibesco, *Lettres et Coupures*, 63.
[67] Ibid, 55.

ic writing with observations combining reason with imagination[68]. In his review for the cultural daily *Comœdia*, literary critic Gonzague Truc lauded *Noblesse de Robe* as a collection of profound chronicles encapsulating the philosophies of its era. He accentuated the author's exceptional qualities and delved into the implications of French fashion dominance and the lasting impact of Paris. Truc also highlighted the homonymous essay's fashion dolls-centric theme[69]. The article had been cut out entirely in the notebook and arranged on a single page[70].

From the echoes of the following year, placed under the review of Louis de Mondanon, a clipping from *La revue franco-belge (The Franco-Belgian Review)* featured a brief review signed M.M. and dated March 1929. M.M. appreciated that Bibesco, the author of many beautiful books, did not shy away from her interest in Parisian fashion. In her portraits, she presented the fashion houses that carried the reputation of Parisian taste worldwide, placing her in the vital category of moralistic observers[71]. On 3 April, the weekly magazine *Vu* also published the essay *La mode à l'écran* in full in an illustrated presentation with flowers and fashion engravings[72], followed by an advertisement for an exclusive offer to publish in a single deluxe edition another article in the same issue dedicated to Marshal Ferdinand Foch, an illustration of the wine culture of Burgundy by Colette[73]. The Princess added the text and portrait on one page[74]. Marthe Bibesco also included a clipping from the *Revue Française (politique et littéraire)*, part of a much larger illustrated article, *Conférence sur la Mode,* signed by the actress of the French Comedy Élisabeth Nizan, also an illustrious *Parisienne* of Romanian origin[75]. In the selected passage, Nizan focused on the relationship between politics and fashion, highlighting its role within the monarchy. She cited the *Noblesse de Robe* as an example of fashion's substantial moral impact and provided a detailed account of the influential reception of the *French*

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[68] "Noblesse de Robe par la princesse Bibesco", *L'Information financière, économique et politique,* 4 November 1928, Paris, 7.
[69] Gonzague Truc, "Characters and Ideas", *Comœdia*, 30 October 1928, Paris, 3
[70] Bibesco, *Lettres et Coupures,* 73.
[71] Ibid, 83.
[72] Idem, "La mode à l'écran", *Vu* 2, no. 55, 3 April 1929, 254–5.
[73] Colette, "Œuvre de viticulteurs?.. No... Work of breeders", See note 72, (255-6) 256.
[74] Bibesco, *Lettres et Coupures*, 85.
[75] Born Élisabeth Şăineanu, also known as Élisabeth Sainéan.

Dolls of Fashion exhibition in London[76]. As Nizan concluded, fashion had the unparalleled power to gather around it the most different races, cultures, countries, and old and new enemies in conflict situations. Marthe Bibesco added only *Noblesse de Robe* reference clippings next to a much more unfriendly English-language review[77].

The notebook also included texts from the German-language Parisian press. A clipping from the Parisian biweekly *Neue Pariser Zeitung*, in the 23 September 1928 edition, signed Globetrotter, explained the ingenious reinterpretation of the idea of *Noblesse de Robe* in the context of women's fashion. For the anonymous reviewer, it also illustrated the connection between women's psychology and women's fashion. In addition to its literary and sociological valences, *Noblesse de Robe* will remain linked to psychology. It was explicitly cited in John Carl Flügel as essential reading in the elaboration of his 1930 study, *The Psychology of Clothes*[78], one of the classic works of fashion studies stressed by Michael Carter[79]. Globetrotter praised Marthe Bibesco's deep insight into the Parisian spirit in *The Green Parrot* and *Catherine-Paris*, aligning with literary reviewers. The essays aimed to reveal the true identities behind the pseudonyms, focusing on Chanel as Mademoiselle, Tote and Madame Aline. Unlike Dante's Inferno, Globetrotter believed that access to the fashion world promised the fulfillment of hopes. The anonymous reviewer further expanded on the characters, including Fabienne, likely the "hat fairy" herself from the *House of Reboux*; Cora, who created the illusion that fashion did not bring severe complications; Claude, the self-fashioning expert; Odette, the eternally disgruntled and Rose, who understood "relativity" better than several German philosophers. The anonymous author contended that the fashion contrast between London and Paris resembled the distinction between *forte* and *pianissimo* in music. Attire deemed casual in England would be categorized as formal in Paris. Referencing mathematician and physicist Henri Poincaré, Globetrotter implied that Bibesco embraced a superior truth, underscoring her adept writ-

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[76] Élisabeth Nizan, "Conférence sur la Mode", *Revue française politique et littéraire* 24, no. 35, 1 September 1929, 205.

[77] Bibesco, *Lettres et Coupures*, 89.

[78] John Carl Flügel, *The Psychology of Clothes* (London: Hogarth Press, The Institute of Psycho-Analysis, 1930), 239.

[79] Michael Carter, *Fashion Classics from Carlyle to Barthes* (Oxford și New York: Berg, 2003), 97–119.

ing abilities and enjoyment in composing *Noblesse de Robe*[80]. The informative newspaper article provides a detailed and humorous evaluation of critical historical figures depicted with thinly veiled anonymity. In the book's early historical context, Globetrotter connected Bibesco's "characters" with renowned fashion houses like Chanel, Worth, and Reboux. While recognizing the immense variety and quantity of Parisian perspectives, these were just a portion of the many viewpoints in the French-speaking world.

Noblesse de Robe in the Francophone World

The local French press outside Paris published comments on *Noblesse de Robe* in tandem with echoes from the capital. Marthe Bibesco included a brief mention from *Le Populaire de Nantes,* marked in blue pencil in early September 1928. Unlike the other texts in the notebook, the Princess also made a notation with the pen, namely a single word, most likely "*jolie*"[81]. In a review by journalist and writer J. Tallendeau, the book received high praise for its remarkable insights into the haute couture industry. Tallendeau acknowledged the book's engaging and enlightening nature while praising its vivid portrayal of central personalities. The review highlighted Bibesco's skill in crafting a captivating cast of characters and presented the book as a literary work transcending the confines of an ordinary novel[82]. The same Tallendeau exemplified feminine elegance in a theatre chronicle a month later, citing Bibesco's reinterpretation of *noblesse de robe*[83]. In Clermont-Ferrand, Maurice Vallet, the editor-in-chief of the daily L'Avenir du Plateau Central, tried his hand at reviewing *Noblesse de Robe*. Vallet admitted that he initially perceived the book as a lighthearted depiction of French fashion. However, he later recognized that a premium garment encapsulates intelligence, creativity, and refined artistry in production and utilization. Vallet referenced the homonymous essay, drawing a connection between fashion designers and aristocratic characteristics such as pride, poise, and military discipline. In doing so, he failed to thoroughly delve into the

[80] Bibesco, *Lettres et Coupures*, 43.
[81] Ibid, 39.
[82] J. Tallendeau, "Chronique Littéraire", *Le Populaire de Nantes*, 2 September 1928, Nantes, 4.
[83] Idem, "La comédie à Graslin. Mademoiselle Spinney in "Souris d'hôtel"", *Le Populaire de Nantes*, 7 October 1928, Nantes, 3.

real-life personas of several "figures" and notably neglected to mention Mademoiselle, Coco Chanel's well-known nickname. While Vallet touched upon the "other" Chanels, Gabrielle and Tote, he admitted that the latter pseudonym was comparatively limited, even during the interwar era. Vallet stressed that the main focus was luxury and urged readers to explore different careers and assert themselves as stylish individuals. He claimed that women worldwide came to Paris to refresh their wardrobes before they went out of fashion[84]. The Princess added the clipping next to Globetrotter's review, with the author's name in pen and the typewritten publication details[85]. An article from *Le Journal de l'Ouest et du Centre* discussed Bibesco's reinvention of the term *noblesse de robe*, which used to refer only to the magistracy but now also includes fashion designers, highlighting their unique creative genius. The reviewer stated that Princess Bibesco praised fashion designers for their unparalleled creativity and their work's profound psychological and philosophical underpinnings. Still, the journalist expressed concern about the broader public's ability to fully understand and appreciate the artistic depth of fashion[86].

The next day, also in Poitiers, on the page dedicated to women, children and the home, the republican daily *L'Avenir de la Vienne et de l'Ouest* published an article entitled *Les Marchandes d'avenir* signed with the pseudonym Froufrou, with the self-ironic tinge of "frill". Froufrou read *Noblesse de Robe* as a text delineating Parisian fashion designers as pivotal figures shaping the fashion industry's future on a global scale. It draws a connection between French fashion and colonial themes and positions local designers as frontrunners with global impact. The essay probably delved into Tote's portrayal of Coco Chanel, underscoring her unwavering influence in the fashion realm and her representation of the future of fashion on an international level[87]. Bibesco cut out the entire article in two columns, just above the much less friendly article in *La Lumière*[88]. The reviewer found Marthe Bibesco's book about elegance and luxury tailoring (grande couture) to be "boring" and "false" and considered it to be inferior to her other

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[84] Maurice Vallet, "Feuilleton Littéraire", *L'Avenir du Plateau Central*, 13 September 1928, Clermont-Ferrand, 4.

[85] Bibesco, *Lettres et Coupures*, 43.

[86] Ibid, 45.

[87] Froufrou, "Les Marchandes d'avenir", *L'Avenir de la Vienne et de l'Ouest*, 17 September 1928, Poitiers, 4.

[88] Bibesco, *Lettres et Coupures*, 47.

writings. Marthe Bibesco attached a mention from La Dépêche de Toulouse, next to the clipping from *Le Journal de l'Ouest*. The reviewer, Jean Blaize, praised the book for its spiritual nature and emphasis on the author's focus on presenting grace and beauty through women's clothing and expressed confidence that many readers would appreciate the charm of the "characters" and the text's originality and poetic style. Along with this review, the Princess included a small cutting entitled *Les Incomprises*, which likely refers to women being misunderstood. The article initially appeared in the daily *L'Éclaireur de Nice* and was identical to the one published in *L'écho du neuvième arrondissement*. Marthe Bibesco coincidentally or deliberately juxtaposed these two clippings[89]. The essay *La mode à l'écran* was also reproduced in early October in the young nightlife daily *Bordeaux Nocturne*. In the notebook, it was pasted in its entirety, alone on the page[90].

The following Francophone review in the notebook was from *Moniteur du Calvados, de l'Orne et de la Manche,* in Caen. The reviewer believes it was a "delightful" book about Parisennes but expressed regret that this book did not live up to the level of Bibesco's previous novels written with talent and sensitivity, such as Catherine-Paris. Indeed, the Princess' new book was a "moralizing" figure in contrast to her previous novels on Parisian fashion, and her portrayals were based on direct observation of real characters that evoked La Bruyère, the leitmotif that cut through language barriers in reviews of *Noblesse de Robe*. If fashion was to be understood as fluid, the Princess' book demonstrated exceptional taste that renders it immortal, especially when she evokes renowned artists of tailoring and Parisian fashion who propagate throughout the Universe this chic that belongs only to us. For the reviewer, Noblesse de Robe was a significant stop on Princess Bibesco's literary journey. The critic regretted dismissing a valid observation but believed she could fulfill her responsibility to her readers with a new novel[91]. On one notebook page, the Princess had pasted two short announcements of the book's publication dated December. The first text was longer, including a concise introduction, published in *L'ami du peuple* in Angers, which repeated the comparison with La Bruyère's characters, taken in turn from Le Hérisson's article in the 1928 article in *Moniteur du Calvados, de l'Orne et de la Manche* of 6 October. On another page of the notebook, the

[89] Ibid, 45.
[90] Ibid, 65.
[91] Ibid, 57.

Princess included a clipping from the monthly magazine *L'Effort (The Effort*), also known as *Résister (Le Mas d'Azil)* of Châteauroux, affiliated with the central France Evangelical Reformed Churches. Possibly due to the publication's religious character, *Noblesse de Robe* was followed by a new edition of the New Testament, approved by the Reformed forums[92]. Just as Paul Souday compared Parisian fashion with Catholic influence in *The New York Times* of 16 September, *Noblesse de Robe* stood next to the *New Testament,* giving fashion a spiritual touch.

Outside the official borders of France, on the same day as the publication of the chronicle of *Minerva* already mentioned, another presentation of the volume appeared in the weekly *Gazette de Monaco et de Monte-Carlo* of 26 August, the clipping of which was pasted in the notebook above the chronicle of Nantes and next to that of L.D., described above[93]. The anonymous reviewer began by mentioning Bibesco's previous success, *Catherine-Paris*, which touched the hearts of every Parisian of birth or adoption through her declarations of love for Paris as the only place in the world to find happiness. The Princess addressed her topic with exquisite pertinence, as only fashion could be considered a timeless subject. The reviewer informed readers that they would find the same fantastic imagination that showed the dynamic of ordinary life changed by intellect with concerns of moralization, direct observations, portraits, and, notably, of the "characters". The reviewer asserted *Noblesse de Robe* could facilitate access to the great fashion ministries with secret rules but global acceptance of the fluidity of fashion, taste, and revulsion, the opposing yet ultimate lords of the human heart and mind[94]. But this was not the first time the audience in Monaco learned about the book. The same newspaper had published two weeks earlier, on the very front page, an excerpt from the volume *Noblesse de Robe*, namely the essay on the popular Tote[95].

Towards the end of August 1928, the Princess pasted an excerpt from a chronicle published in the Swiss daily *Journal de Genève*. Due to a cutout error or, perhaps, inadvertently, the name of the critic, who appeared in the original publication and was none other than the famous French essayist

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[92] Ibid, 79.

[93] Ibid, 39.

[94] "Noblesse de Robe. Princess Bibesco. (Grasset, editeur)", *Gazette de Monaco et de Monte-Carlo*, 26 August 1928, Monte Carlo, 4.

[95] Bibesco, *Noblesse de Robe*, "Tote, l'illustre couturière", *Gazette de Monaco et de Monte-Carlo*, 12 August 1928, Monte Carlo, 1.

and literary critic Albert Thibaudet, is not mentioned in the notebook. The only notation was an "X" at the base of the incompletely cut article, this time made with a red pencil[96]. Thibaudet linked the individuals connected to fashion to the serpent of Biblical lore. He claimed philosophers believed the Catholic Church's contempt for women's primal emotions caused fashion. Before assessing her design choices, he praised Princess Bibesco's creativity, expressive language, and personality. While the clippings notebook fragment ends with a mention of Cerise, Thibaudet's review also addressed Marguerite, analyzing her strengths and professional challenges. As a likely Union member, Marguerite attended the labor exchange, while, due to her indecision, Fabienne's professional ethics developed gradually. Thibaudet reworded Marguerite's plight as a "Midinet" strike evoking Lucien Dubech[97]. Around the same time, the writer and journalist Jacques-Napoléon Faure-Biguet signed an extensive article in a publication attributed by the Princess as *Pax*, likely *Pax International*, the International League of Women for Peace and Freedom bulletin. Faure-Biguet, like Globetrotter and Cezar Petrescu, quoted Nietzsche's alleged quote that he preferred women providing dreams instead of children. After referencing Aristotle and Socrates in connection to fashion and costume, Faure-Biguet intuited fashion's political, social, and psychological effects. Possibly echoing the review in *La Lumière*, Faure-Biguet stated that Bibesco's literary skills could overcome a generalized disinterest in fashion. He explained that the French Dolls of Fashion exhibit demonstrated that fashion is the primary determinant of women's confidence and comfort by incorporating local and global features. His characters were Cora, Mademoiselle, Tiburce, Rose, Madeleine, Antoinette, Paule, Gabrielle, Marguerite, and Nicole[98].

By November, the bilingual daily *Luxemburger Zeitung* or *Journal de Luxembourg* included a review by Ch. Becker, identified as a lyceum teacher in Echternach. Becker found *Noblesse de Robe* educational and entertaining for all genders. Men were curious, possibly because they paid tailors. Becker thinks Princess Bibesco used these remarks artistically and carefully. Her method was the poet's imagination, the scientist's analysis, and the artist's visual art. Becker thought the Princess's feminine clothing represented her choices, while men's garments were rarely honored. The young, beautiful,

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[96] Idem, *Lettres et Coupures*, 37.
[97] Albert Thibaudet, "Noblesse de Robe", *Journal de Genève*, 29 August 1928, Geneva, 1-2.
[98] Bibesco, *Lettres et Coupures*, 51.

and provocative Princess devised a fashion salon tour guide to educate and excite tourists about modern women's fashion. Gabrielle, the French fashion pioneer, may inspire Luxembourgers. He also offered a similar book encouraging readers to adorn themselves in Lucie Delarue-Mardrus' *Embellissez-vous*[99]. In the 1928-1929 edition of *Rozpravy Aventina*, a Prague-based journal focusing on culture, art, criticism, and literature, Czech writer Eva Jurčinová included the book in a list of recently published French works, mistakenly crediting it as *La noblesse de robe*, alongside two other adopted-French female writers, Kiku Yamata and Armen Ohanian[100]. The Princess included only the section related to *Noblesse de Robe*, much as she did with Édouard Rothen's essay, alongside two other clippings from the Parisian Press[101]. Echoes of this work can also be recorded in a more familiar space to Marthe Bibesco, Romania. The notebook contains only an example of a chronicle, which is quite noteworthy, and a reproduction of the essay with the same title, although *Noblesse de Robe* was also known and mentioned per se or in bibliographic lists of the Princess's works and the Romanian press.

A Romanian's Notebook with Only Two Romanian Echoes

Marthe Bibesco started her *Noblesse de Robe* clippings notebook with the sole Romanian text she collected. She likely appreciated Cezar Petrescu's August 1928 *Curentul* review delimitated with blue pencil after mentioning that he found the book in Bucharest's French bookstore display window[102] shortly after publication. Petrescu believed Bibesco's unique originality made her relevant to future generations, making *Noblesse de Robe* her career highlight. This area included writers who loved challenges and innovative ideas. Petrescu translated it as *Noblețea modei (The Nobility of Fashion)*, emphasizing its refined elegance in an age of cacophonous advertisements. Petrescu stated that the impact of the *noblesse de robe* system on fashion demonstrated that fighting it, as attempted in America, was pointless. According to Petrescu,

[99] Ibid, 77.
[100] Eva Jurčinová, "French Contemporary Women Writers", *Debaty Aventina* 4, no. 31, 1928-1929, 309.
[101] Bibesco, *Lettres et Coupures*, 81.
[102] The French Bookstore was located on the ground floor of the Splendid Hotel, on Calea Victoriei.

Marthe Bibesco recognized fashion's political significance while disregarding its intellectual origins for a more feminine perspective. He was nonetheless perplexed by the quote choice, given Nietzsche's reputation as a misogynist and propagator of damaging gender stereotypes.

Petrescu recognized the military-inspired design and focused on the exclusivity of the Parisian fashion house, acknowledging that readers could serve as profane observers in a realm inaccessible even to most members of the high society. He believed the eighteen chapters or divisions blended keen observations, intellect, elegance, and perceptiveness. He cited Émile Faguet's views on the French ethos, referencing Maria de Rabutin-Chantali, Marquise of Sévigné. Petrescu designated Anna de Noailles as "Countess Mathieu de Noailles" as another notable French-Romanian author. Petrescu undertook a thorough investigation of the history of pre-1900 fashion. The notebook's writing abruptly ended, with an author's name written horizontally and unrelated clippings. The chronicle includes two disparate excerpts from Marthe Bibesco's book on Romanian politics[103]. This utterly positive review contrasted the satirical tone in his later novel *Miss Romania* contests, initially published in 1933, five years after this review[104].

The second Romanian clipping, this time in French, reproduced the essay *Noblesse de Robe*. Thus, on 9 September, the essay appeared in *L'Indépendance Roumaine*, where the article of the same name in *Excelsior* and Marthe Bibesco as the author[105] were cited as the exclusive source. However, the clippings selected by Marthe Bibesco were not only in French but also in Romanian.

Noblesse de Robe Across the Universe

French and Romanian publications offer various *Noblesse de Robe* perspectives. Reviews and references ranged from positive to negative, including Dunan's. Outside of this French-speaking area, sexist views and contempt for fashion tempered positive and negative responses. This Anglo-Saxon example refers to the book as a novelty in Paris. On 9 September

[103] Bibesco, *Lettres et Coupures,* 31.
[104] Cezar Petrescu, "Miss Romania", in *La paradis general - Miss Romania* (Bucharest: Cartea Românească, 1970), 287–537.
[105] Ibid, 44.

1928, out of confusion or an unexplained national and ethnic designation of Princess Bibesco, the London Sunday newspaper *The Observer* added the book to its list of Berlin's latest releases and great recent literary successes[106]. Also in English, but this time on the other side of the Atlantic, in the United States of America, Paul Souday reviewed *Noblesse de Robe* for *The New York Times.* His review praised French fashion. Despite being Romanian, Bibesco was a talented French writer and did not label Paris the center of feminine trends and chauvinism. Souday opposed the idea that women's apparel was frivolous with the virile tendency after the Great War, which "Mr. Kellogg" would prevent. Men no longer govern 1920s Parisian fashion, and feminism infuses every profession. Souday halted at Tote, whose charming and spicy portrait proved his worldwide authority as the head of the "Third International of Seamstresses", which the author openly preferred over Bolshevism, which was the contrary. By valuing their professional conscience, he believed the system was aristocratic but distinct from prior nobility. If clothes were moral, familiarity was a woman's biggest enemy, and losing a male companion or attention would have been upgrading the wardrobe, not age. Marthe Bibesco presented a model for every woman, offering intelligent insights and highlighting the significance of fashion. Souday concluded by expressing hope that the collection would captivate women and the men who adored them[107].

A promotional material written by Souday was added to a thinly veiled Grasset ad highlighting three recent successes, entitled *Trois succès chez Grasse*. Souday's text, in which he had presented Marthe Bibesco's volume the previous year, along with *Paul Morand*'s *Black Magic* and *Jean Desbordes' J'adore*, in the "Parisian and literary" weekly *Candide* [108]. The advertisement also mentioned that each volume cost twelve francs. In the notebook, there is only the article from *The New York Times*, which is most likely the source of the quote used in the advertisement. In September, the Prague French-language daily *L'Europe Centrale* published a review that specifically examined the "character" of Mademoiselle. In the refined city of Paris, the author enthusiastically embraces this story and establishes a connection between those who dress to please others and the characters depicted in La

[106] "From Paris", *The Observer*, 9 September 1928, London, 6.
[107] Souday, *Princess Bibesco on The Art of Dress.*
[108] Idem, *Noblesse de Robe*, *Candide*, 27 September 1928, Paris, "Trois succès chez Grasset" Advertisement, 3.

Bruyère's works. In addition, he admired the writer's finesse, expertise, demeanor, and aptitude. M.B. commended Marthe Bibesco and announced that the Princess's upcoming publication would be *Au bal avec Marcel Proust*[109].

A review published in *The Washington Times* on 1 October is an exception in the Princess's notebook[110]. Not only is the name of the American newspaper crossed out, but the bottom of the fragment is torn, unlike other articles identified by Marthe Bibesco. They were carefully cut out and delimited using a blue pencil. An example of the care with which Marthe Bibesco inserted the clippings in the notebook can be found on the same page, namely, Dunan's *Le Soir* review, arranged and contextualized meticulously. The article's poor research and writing may explain the discrepancy despite being written by the "International News Service" for *The Washington Times*. The review described *Noblesse de Robe* as a brief treatise on women's dress, stressed her French devotion and presented simple instructions. The English daughter of Margot Asquith married in Romania. The mistaken identity of Princess Bibesco as Elizabeth, the wife of famous novelist Antoine Bibesco, shows the shallowness of that evaluation. The cursory "review" arrogantly claimed that Parisian seamstresses were better decision-makers than government officials by comparing Bibesco to Emily Post, a renowned American socialite novelist known for her expertise in etiquette. The review claimed Bibesco advised wearing gloves, not mimicking others, and not wearing green on a Venice boat excursion, despite Princess Bibesco's wishes. Marthe Bibesco reportedly chastised American and English women for shopping at luxury stores and turning solemn occasions into parties[111]. On the same page with the article and the correction from *Le Populaire*, another problematic clipping was identified only as "Journal, Syracuse NY", probably *The Syracuse Journal*, dated 15 October, a verbatim reproduction of *The Washington Times* article[112]. In a much friendlier register, this time, in the Spanish-language press, the news about *Noblesse de Robe* reached Cuba through a detailed article signed only by P.R., published in the daily *Diario de la Marina* in Havana on 22 October[113]. Although the

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[109] Ibid, 55.

[110] Ibid, 67.

[111] International News Service, „Princess' Book Gives Talks on Styles", *The Washington Times*, 1 October 1928, Washington, D.C., 26.

[112] Bibesco, *Lettres et Coupures*, 69.

[113] Ibid, 71.

text appeared original and was signed P.R., it was a Spanish translation of Paul Souday's chronicle in *The New York Times*[114].

There were cases of American scholars concurring with the disparaging stance of the North American media towards the book. In 1929, Clark Gallaher published an article for *Books Abroad* in Norman, Oklahoma, stating that Noblesse de Robe would not appeal to romantic readers who judge novels according to their titles since it does not fit within the genre of "Things I Shouldn't Tell by 'X'". He envisioned the book as a concise, feminine collection of pieces discussing women's clothing acquisitions. This presentation employs sexist stereotypes and relies on only two article titles to convey volume. Gallaher admired the captivating attire of the novel's characters. Gallagher commended Princess Bibesco for writing two hundred pages on "practically nothing"[115]. The review is also cut out and underlined in blue pencil in the Princess's notebook, along with the excerpt from Élisabeth Nizan's article in *the Revue Française* [116]. Next to the clipping from *Moniteur du Calvados*, Marthe Bibesco had pasted an extensive review published in Dutch in *De Nieuwe Courant* in The Hague dated 6 October. The grandeur of dress was highlighted as the imperial power of Paris' ladies, fashion's kings. The anonymous reviewer asserted that the author's topics and characters might seem unimportant, but this charming small book by the author of Catherine-Paris granted these experiences more meaning[117]. The echo *of Noblesse de Robe* could also be perceived locally in the English-speaking space, even for French-speaking readers. Next to the review in *Etudes* and the one in the *Revue franco-belge*, Marthe Bibesco had pasted an article dedicated to the volume in the literary criticism section of the 20 March 1929 edition of the daily *La Gazette de Grande Bretagne* in London[118]. On a page with four articles and reviews from *L'Europe Centrale*, *La Revue Mondiale* and *L'Information*, the Princess pasted a fashionable news item, identified as "Eve. Record", without the city of the publication, dated 18 October, reporting that a Lady Johanna Caldwell presented a new book by "Princess Bibesco, a Romanian" presented to the local club[119]. One of the

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[114] P.R., "The Art of Good Dress. Carta de Paris", *Diario de la Marina*, 22 October 1928, Havana, 14.
[115] Clark Gallaher, "Reviews", *Books Abroad* 3, no. 3, 1929, University of Oklahoma, 207.
[116] Bibesco, *Lettres et Coupures*, 89.
[117] Ibid, 57.
[118] Ibid, 83.
[119] Ibid, 55.

clippings from the weekly magazine *Bonniers veckotidning* in Stockholm would seem to be an exception, a text attributed to Bibesco's Swedish translator, Baroness Fulvia Stiernstedt, recounting World War One around 1917[120].

From 1930 onwards, there have been only rare references in texts of criticism and literary history or the biographies of Marthe Bibesco. In addition to the erroneous account of *Noblesse Oblige*, it was also mentioned in 1988 by Rose Fortassier in her study about French writers and fashion. According to Fortassier, the idea that fashion was a natural phenomenon, like the lock of a flower, expressed in *Noblesse de Robe*, would have been taken up and transposed into cinema by Jean Cocteau[121]. About the importance of the fashion house and its designers, for Fortassier, Marthe Bibesco takes up images created by Émile Zola, putting face to face important symbolic and physical aspects of the fashion house, with its religious equivalents: the fashion house as a church, the fashion parade as a liturgy, and the fitting room as a confessional[122]. The notebook does not extend beyond 1929 either, as most clippings were from the summer and fall of 1928.

Conclusion

The paper undertook a comprehensive analysis of Marthe Bibesco's *Noblesse de Robe* project, first released in *Vogue Paris* as a collection of monthly essays and subsequently developed into a book. While examining the press echoes collected by the Princess in her clippings notebook now housed at the Harry Ransom Center in Austin, Texas, this paper delved into the subjects of colonization, decolonization, and recolonization, examining them through the lens of fashion. It stressed the importance of the colonialist perspective, especially concerning France's dominant colonial power and mindset in the late 1920s. In addition, it critically examined the process of decolonization from the unique viewpoint of Marthe Bibesco, questioning the conventional understanding of French authorship and the relation-

[120] Ibid, 87.

[121] Rose Fortassier, *Les écrivains français et la mode: de Balzac à nos jours*, (Paris: Presses Universitaires de France – PUF, 1988), 186.

[122] Ibid, 211.

ship between belonging to French literature and genetic, ethnic, or national heritage. Finally, the discussion explored the idea of recolonization by showcasing Bibesco's impact on fashion through her works in French *Vogue*. This connection between Bibesco and the United States, an emerging colonial power, played a role in the worldwide recognition of *Noblesse de Robe*. The *Noblesse de Robe* phenomenon, understood through the notebook, ceased to exist in the 1920s. While this fact may apply to the broader fashion environment and inside the body of work of Marthe Bibesco, the story only begins there. This volume and all associated publications, including the reviews compiled in the notebook, constitute a rich and unexplored territory. Marthe Bibesco's dedication to this project is evident in her meticulous collection of all available reviews, demonstrating her recognition of its literary potential and significance as a fundamental text in the rapidly evolving field of fashion studies in the late twentieth century. The contemporary definition of fashion encompasses a blend of heritage and modernity, creativity and capitalism, art and technology, craftsmanship and innovation. As a system and industry, fashion is primarily driven by consumerism and the inherent human need to showcase individuality. The essays featured in Marthe Bibesco's collection depict paintings from an exclusive realm she could enter due to her privileged social and financial position and her reputation as a discerning connoisseur and influential fashion figure. Additionally, her associations with various individuals, including the renowned Chanel, further facilitated her access to this hidden but brilliant world.

Annexes

Table 1 Contents of *Noblesse de Robe* with reference to *Vogue* articles

***Noblesse de Robe*, Grasset, 1928**	**Corresponding *Vogue Paris* essay**
Noblesse de Robe	*Noblesse de Robe*, April. page 29.
Fabienne, ou la conscience profesionnelle	*Fabienne, ou la conscience profesionnelle*, January, page 29.
Cora ou la diversité	*Cora ou la diversité*, February, page 27.
Tiburce ou la passion du costume	*Tiburce ou la passion du costume*, March, page 27.
Claude qui se connait	*Claude qui se connait*, May, page 27.
Rose qui se devine	Rose qui se devine, June, page 29.
Laure et Lise, ou l'être et le paraître	*Laure et Lise, ou l'être et le paraître*, July, page 29.
La Mode pensée selon Antoinette	*La Mode pensée: selon Sylvie*, August, page 33.
La Mode combattue selon Paule	*La Mode combattue selon Paule*, September, page 39.
Odette ou la robe d'autrui ne désireras	*Odette ou la robe d'autrui ne désireras*, October, page 33.
Madame Aline, vendeuse, ou l'école des ambassadrices	*Madame Aline, vendeuse, ou l'école des ambassadrices*, November, page 29
Gabrielle ou le génie de l'accessoire	*Gabrielle ou le génie de l'accessoire*, December, page 29.
Une mode qui ne passera pas	*
Votre robe, Marguerite	
Cerise à la mode ou le serment de ne pas changer	
Mademoiselle Ida	
Tote, l'illustre couturière	
La mode à l'écran	

Table 2. *Noblesse de Robe* notebook statistics by number of clippings (as of July 2024)

56	**Total number of clippings**
Type of text	
48	book reviews
4	mentions in articles, editorials, or other periodical texts
	full texts (essays) from *Noblesse de Robe*
Type of publication	
39	newspapers
15	magazines
2	academic journals
Countries	
38	France
4	USA
2	Romania, Switzerland, United Kingdom
1	Belgium, Cuba, Czechoslovakia, Luxembourg, Monaco, Netherlands, Undetermined

Cities	
28	Paris
2	Bucharest, Geneva, London, Poitiers, Prague
1	Angiers, Bordeaux, Caen, Châteauroux, Clermont-Ferrand, Havana, Luxembourg, Monte Carlo, Nantes, Nice, Norman OK, The Hague, Toulouse, Undetermined (USA), Washington D.C.
Languages	
44	French
6	English
1	Czech, Dutch, German, Romanian, Spanish, Swedish
Text Location in Archives	
27	only in the notebook (8% of press echoes total)
29	notebook and unique sources (9% of press echoes total)
56	*all notebook clippings (17% of press echoes total)*
267	*other unique sources not included in the notebook (83% of press echoes total)*
323	*total of* Noblesse de Robe *press echoes as of July 2024*
Publication location	
28	Parisian publication
12	Worldwide publications
10	French publications outside Paris
4	French-language publications outside France
2	Romanian publications
Year of publication	
46	clippings from 1928 (82% of total notebook clippings)
11	clippings from 1929 (18% of total notebook clippings)

Table 3. *Noblesse de Robe* Clippings Notebook Timeline

Total Duration: 2 years, 4 months	
12 August 1928	the oldest clipping
31 December 1929	the most recent clipping
22 September 1928	the most frequent date

Table 4. *Noblesse de Robe* Top 3 by Instances in Clippings

Authors	
16	Anonymous Author
4	Marthe Bibesco
2	Jean Tallendeau
	M.M.
Publications	
2	*Le Populaire de Nantes*
	Le Populaire
	L'Effort

Table 5. Notebook contents and corresponding published text.

P.	Identification by Marthe Bibesco	Extra references from the original sources (Name, 'Title', *Publication*, City, pages)
31	C. Petrescu, *Curentul*, Bucharest, 19 August 1928	*
33	*Minerva*, Paris, 26 August 1928, La Liseuse du Tarter	'Princesse Bibesco. Noblesse de Robe', 10.
35	*La Semaine à Paris*, Paris, 17–24 August 1928	C.S.C., 'Une manière de chef-d'oeuvre', 30.
37	*Journal de Geneve*, Geneva, 20 August 1928	*
39	*Gazette de Monte-Carlo*, Monte-Carlo, 26 August 1928	'Noblesse de Robe. Princesse Bibesco. (Grasset, éditeur)', 4.
	Bonsoir, Paris, 5 September 1928, L.D.	'Livres et Revues', 3.
	Populaire de Nantes, Nantes, 2 September 1928, *Jolie*	Jean Tallendeau, 'Chronique Littéraire', 4.
41	*L'Indépendance Roumaine*, 8 September 1928	Marthe Bibesco, 'Noblesse de Robe'.
43	*Avenir du Plateau Central*, Clermont-Ferrand, 13 September 1928, M. Vallet	Maurice Vallet, 'Feuilleton Littéraire', 4.
	Neue Pariser Zeitung, Paris, 15 September 1928	Globetrotter, 'Noblesse de Robe'.
45	*Le Journal de l'Ouest et du Centre*, Poitiers, 16 September 1928, Unintelligible	*
	The Observer, London, 9 September 1928	'From Paris', 6.
	Dépêche de Toulouse, Toulouse, 20 September 1928	Jean Blaize.
	L'écho du IXe arrondissement, Paris, 22–29 September 1928	*
	Éclaireur de Nice, Nice, 22 September 1928.	
47	*L'Avenir de la Vienne*, Poitiers, 17 September 1928	Froufrou, 'Les Marchandes d'avenir', 4
	La Presse, Paris, 23 September 1928	François Montel, 'Littérature de vacances', *La Patrie*, 2
	La Lumière, Paris, 22 September 1928	M.M. (likely Maurice Martin) 'Noblesse de robe. Par la princesse Bibesco', 15
49	P. de Trévières, *L'Art et la Mode*, Paris, 22 September 1928	*
51	*Pax*, Geneva, 26 September 1928	J.-N. Faure-Biguet
53	*The New York Times*, New York, 16 September 1928	Paul Souday, 'Princess Bibesco on The Art of Dress', 64.

55	*L'Europe Centrale*, Prague, F.B., 29 September 1928	*
	La Revue Mondiale, Paris, 1 October 1928	Nicolas Ségur, N. 'La vie littéraire', 284–8
	Eve. Record, 18 October 1929	*
	L'Information, Paris, 4 November 1928, L.W.	'«Noblesse de robe» par la princesse Bibesco', *L'Information financière, économique et politique*, 7.
57	*Moniteur de Calvados*, Caen, 6 October 1928	*
	De Nieuwe Courant, Hague, 6 October 1928	
59	*L'Europe Nouvelle*, Paris, 13 October 1928	Francis de Miomandre, '"Noblesse de Robe" par la princesse Bibesco', 1376–7
61	*Dépêche Coloniale*, Paris, 13 October 1928	Marius-Ary Leblond, 'La mode et nos colonies', *Dépêche Coloniale et Maritime*, 2.
63	*Fantasio*, Paris, 15 October 1928	Le Hérisson, 'Noblesse de Robe', 148
	La Rumeur, Paris, 17 October 1928	Marianne, 'Noblesse de Robe', 2
	Vient de Paraître, Paris, October 1928	D.P.
65	*Bordeaux Nocturne*, 4 October 1928	Marthe Bibesco, 'La mode à l'écran', 6
67	*Le Soir*, Paris, 15 October 1928	Renée Dunan
	…*Times*, 1 October 1928	International News Service, 'Princess' Book Gives Talks on Styles', *The Washington Times*, 26
69	*Le Populaire*, Paris, 10 October 1928	J.-B.S. 'Princesse Bibesco. Noblesse de Robe', 4.
	Le Populaire, Paris, 24 October 1928	'Marthe Bibesco, Image Correction', 4.
	Journal Syracuse, NY, 15 October 1928	*
71	*Diario de la Marina*, Havana, 22 October 1928	P.R., 'El arte del buen vestir. Carta de Paris', 14
73	*Comœdia*, Paris, 30 October 1928	Gonzague Truc, G. 'Caractères et Idées', 3
75	*Paris-Soir*, Paris, 10 October 1928	Pierre Dominique, 'Nouvelles des Lettres', 5
	L'Ami du Peuple, Paris, 9 November 1928	Gilbert Charles, 'Abondance de biens', 5
77	*Journal de Luxembourg*, Luxembourg, 19 November 1928, Ch. Becker, high school teacher	bilingual newspaper (German, French)
79	*L'Ami du Peuple*, Angiers, 2 December 1928	*
	Résister, Châteauroux, December 1928	
81	*L'Œuvre*, Paris, 9 December 1928	Lucien Wahl, 'La vie et la survie par le cinéma muet et bavard', 1
	Rozpravy Aventina, Prague, 31/1929	Eva Jurčinová, 'Francouzské soudobé spisovatelky', 308–9
	L'École Émancipée, Paris, 15 March 1929	*

83	*Les Études*, Paris, 20 March 1929.	Louis de Mondanon
	La Gazette de Grande Bretagne, London, 20 March 1929	*
	La revue Franco-Belge, Paris, March 1929	M.M.
85	*Vu*, Paris, 3 April 1929	Marthe Bibesco, 'La mode à l'écran', 254–5
87	Marthe Bibesco, Stockholm	translator F. Stiernstedt
89	*Revue française*, Paris, 1 September 1929	Élisabeth Nizan, 'Conférence sur la Mode', *Revue française politique et littéraire*, 201–7
	Books Abroad, Oklahoma, July 1929	Clark Gallaher, 'Noblesse de Robe', 3(3), 207
91	*Le Temps*, Paris, 19 August 1929	E.H. 'La Parisienne', 1